

MERLIN and the GLEAM

POEM BY

Alfred, Lord Tennyson.

Set to Music

FOR

Baritone Solo, Chorus

AND

Orchestra

by

CHARLES V. STANFORD

OP. 172.

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MERLIN AND THE GLEAM.

Poem by
ALFRED LORD TENNYSON.

Set to Music by
CHARLES V. STANFORD.
(Op. 172.)

Andante con moto.

PIANO.

An exposition of this poem will be found in the preface to "The Life of Tennyson by his Son" (Macmillan & Co).
The Epilogue is from "Akbar's Dream."

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This page of musical notation is for a piano piece, identified by the number 3 in the top right corner. It consists of six systems of staves, each with a treble and bass clef. The key signature is one flat (B-flat), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like *p* and *pp*. The piece concludes with a double bar line and repeat signs.

Più lento.

SOLO.

mf O young Ma - ri - ner, You from the ha - ven Un - der the sea cliff, —

You that are watch - ing The gray Ma - gi - cian With eyes of

pp

won - der, I am Mer - lin, I am

Mer - lin, And I am dy - ing,

ppp

Tempo I. Più mosso.

I am Mer - lin Who fol - low The

p

Gleam. _____

SOPRANO. *mf* Who fol - low The *f* Gleam. _____

ALTO. *p* Who fol - low The *f* Gleam. _____

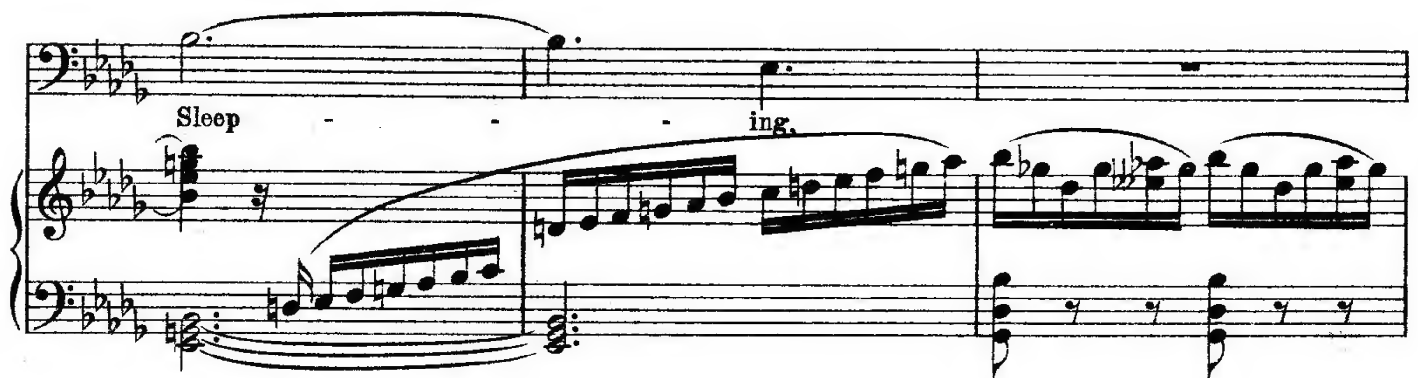
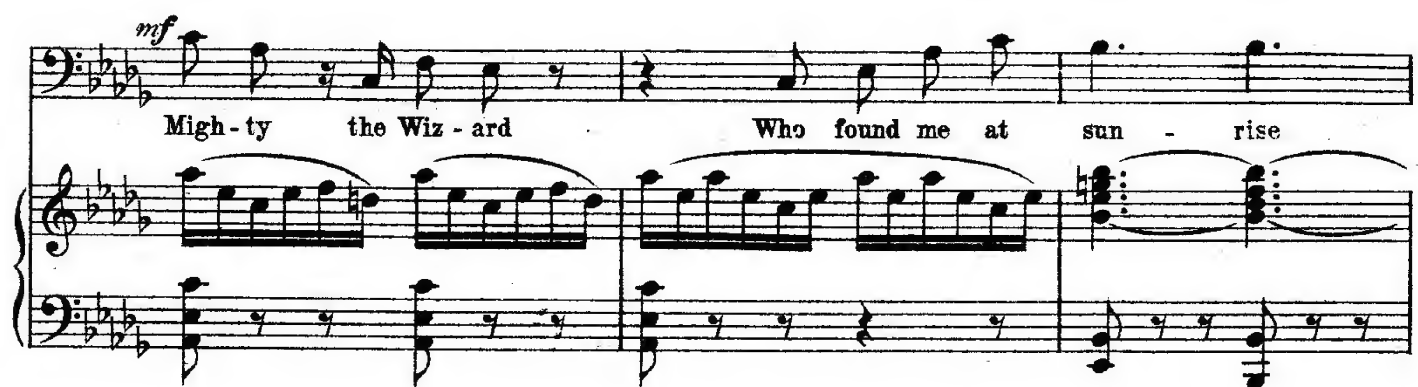
TENOR. *p* Who fol - low The *f* Gleam. _____

BASS. *p* Who fol - low The *f* Gleam. _____

The piano accompaniment features a series of chords in the right hand and a melodic line in the left hand, with dynamics *sf* and *mf* indicated.

The piano accompaniment continues with a steady melodic flow in the right hand, accompanied by a rhythmic bass line in the left hand.

The piano accompaniment concludes with a final melodic phrase in the right hand and a sustained bass line in the left hand.



f Great the Mas - ter,

And sweet the Ma - gic,

When o - ver the val - ley in ear - ly

sum - mers, O - ver the moun - tain, On

hu - man fa - ces, And all a -

[illegible][illegible]

Float - ed The Gleam. _____

mov - ing to mel - o - dy, Float -

mov - ing to mel - o - dy, Float -

mov - ing to mel - o - dy, Float -

mov - ing to mel - o - dy, Float -

8-----

The piano accompaniment consists of a treble and bass staff. The treble staff features a series of chords and eighth-note patterns, while the bass staff provides a harmonic foundation with chords and eighth-note accompaniment.

- ed The Gleam. _____

- ed The Gleam. _____

- ed The Gleam. _____

- ed The Gleam. _____

8-----

The piano accompaniment continues with a treble and bass staff. The treble staff has a melodic line with some rests, and the bass staff features a more active eighth-note accompaniment.

CHORUS. SOPRANO.

pp

Float-ed The Gleam.

CHORUS. TENOR.

pp

Float-ed The Gleam. —

(♩ = ♩)

SOLO.

mf

Once at the croak of a Ra-ven who crost it,

A bar - bar - ous peo - ple, Blind to the ma - gic, And deaf, deaf to the

mel - o - dy, Snarl'd at and cursed me, A de - mon

vext me, The light re - treat - ed, The land - skip dark - en'd,

The mel - o - dy dead - end.

A de - mon vext me, The light re -

A de - mon vext me, The light re -

A de - mon vext me, The light re -

A de - mon vext me, The light re -

-treat - ed, The land-skip dark - end, The light re -

-treat - ed, The land-skip dark - end, The light re -

-treat - ed, The land-skip dark - end, The light re -

-treat - ed, The land-skip dark - end, The light re -

-treat - ed, Themel - o - dy dead-en'd, The Mas - ter

-treat - ed, Themel - o - dy dead-en'd, The Mas - ter

-treat - ed, Themel - o - dy dead-en'd, The Mas - ter

-treat - ed, Themel - o - dy dead-en'd, The Mas - ter

whis - per'd, "Fol - low The Gleam,

pp 3 "Fol - low The Gleam, _____ Fol - low The

pp 3 "Fol - low The Gleam, _____

pp 3 "Fol - low The Gleam, _____ Fol - low The Gleam,

pp 3 "Fol - low The Gleam,

pp

Fol - low The Gleam, Fol - low The Gleam."

Gleam, _____ Fol - low The Gleam."

Fol - low The Gleam."

Fol - low The Gleam."

Fol - low The Gleam."

mf

mf

Then, then_ to a mel - o - dy, Ov - er the wil - der - ness

mf

Then, then_ to a mel - o - dy, Ov - er the wil - der - ness

mf

Then, then_ to a mel - o - dy, Ov - er the wil - der - ness

mf

Then, then_ to a mel - o - dy, Ov - er the wil - der - ness

mf

Glid - ing, and glanc - ing at Elf of the wood - land,

Glid - ing,

Glid - ing,

Glid - ing,

mf Gnome of the cav - ern, And dancing of Fair-ies,
mf Gnome of the cav - ern, And dancing of Fair-ies,
mf Grif-fin and Gi - ant,
mf Grif-fin and Gi - ant,
In des - o-late hol - lows, And wraiths of the
In des - o-late hol - lows, And wraiths of the
In des - o-late hol - lows,
In des - o-late hol - lows,
moun - tain, And roll - ing of dra - gons
moun - tain, And roll - ing of dra - gons
And roll - ing of dra - gons
And roll - ing of dra - gons

p

By war - - ble of wa - ter,

By war - - ble of wa - ter.

By war - - ble of wa - ter,

By war - - ble of wa - ter,

Or ca - ta-ract mu - sic Of fall - - ing

Or ca - ta-ract mu - sic Of fall - - ing

Or ca - ta-ract mu - sic Of fall - - ing

Or ca - ta-ract mu - sic Of fall - - ing

tor - - rents, Flit - ted The Gleam,

tor - - rents, Flit - ted The Gleam,

tor - - rents, Flit - ted The Gleam,

tor - - rents, Flit - ted The Gleam,

Flit - ted The Gleam, Flit - ted The Gleam. —

Flit - ted The Gleam, Flit - ted The Gleam. —

Flit - ted The Gleam, Flit - ted The Gleam. —

Flit - ted The Gleam, Flit - ted The Gleam. —

The first system of the musical score for 'Flit - ted The Gleam'. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part having the same lyrics. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4.

mf Down from the moun - tain And o - ver the lev -

mf Down from the moun - tain And o - ver the lev -

mf Down from the moun - tain And o - ver the lev -

mf Down from the moun - tain And o - ver the lev -

The second system of the musical score. It continues the vocal and piano parts. The lyrics are 'Down from the moun - tain And o - ver the lev -'. The piano accompaniment includes a section marked with an '8' and a dashed line, indicating an eighth-note pattern. The dynamics are marked *mf* (mezzo-forte).

el, And stream - ing and shin - ing on

el, And stream - ing and shin - ing on

el, And stream - ing and shin - ing on

el, A stream - ing and shin - ing on

The third system of the musical score. The lyrics continue with 'el, And stream - ing and shin - ing on'. The piano accompaniment features a more complex texture with arpeggiated chords and moving lines in both hands. The dynamics remain *mf*.

p

Si - lent riv - er, Sil-ver-y wil - low, Pas-ture and plow - land,

p

Si - lent riv - er, Sil-ver-y wil - low, Pas-ture and plow - land,

p

Si - lent riv - er, Sil-ver-y wil - low, Pas-ture and plow - land,

Si - lent riv - er, Sil-ver-y wil - low, Pas-ture and plow - land,

In - no-cent maid-ens, Gar - ru-lous chil - dren, Home - stead and har - vest,

In - no-cent maid-ens, Gar - ru-lous chil - dren, Home - stead and har - vest,

In - no-cent maid-ens, Gar - ru-lous chil - dren, Home - stead and har - vest,

In - no-cent maid-ens, Gar - ru-lous chil - dren, Home - stead and har - vest,

Reap - er and glean - er, And rough-rud-dy fa - ces

Reap - er and glean - er, And rough-rud-dy fa - ces

Reap - er and glean - er, And rough-rud-dy fa - ces

Reap - er and glean - er, And rough-rud-dy fa - ces

Of low - ly la - bour, Sli - ded The

Of low - ly la - bour,

Of low - ly la - bour,

Of low - ly la - bour,

Gleam.

Sli - ded The Gleam.

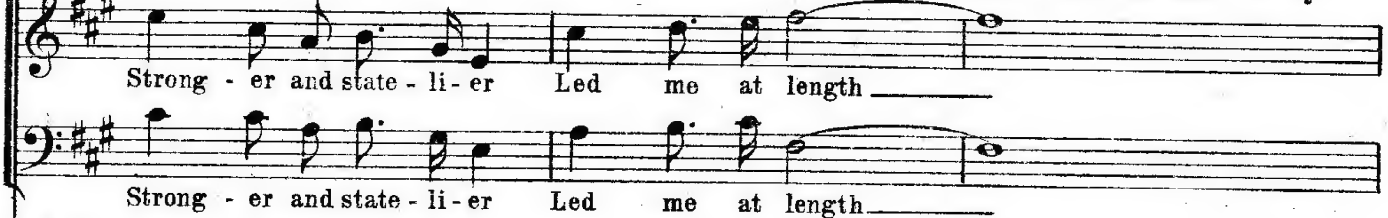
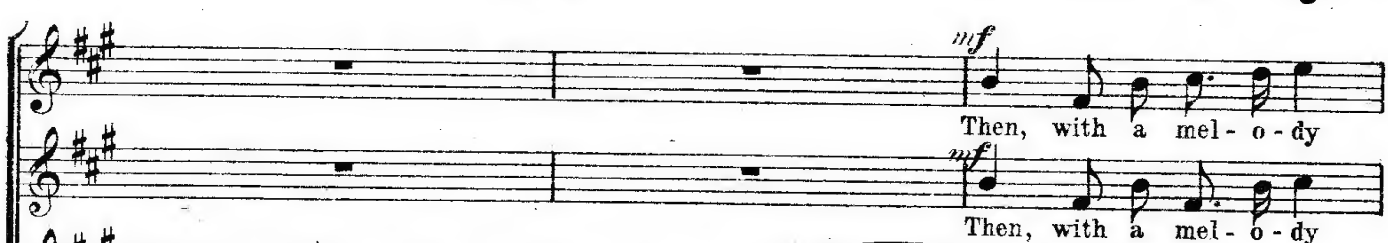
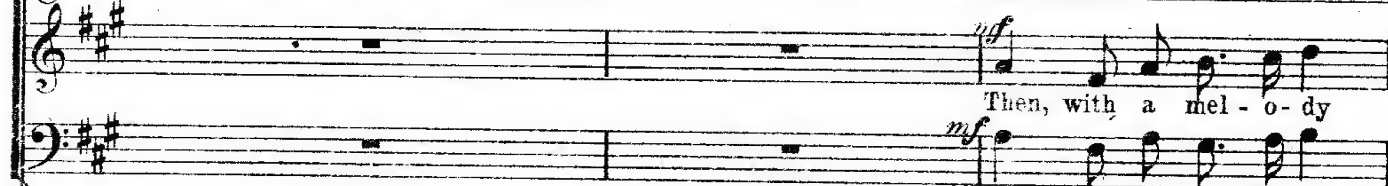
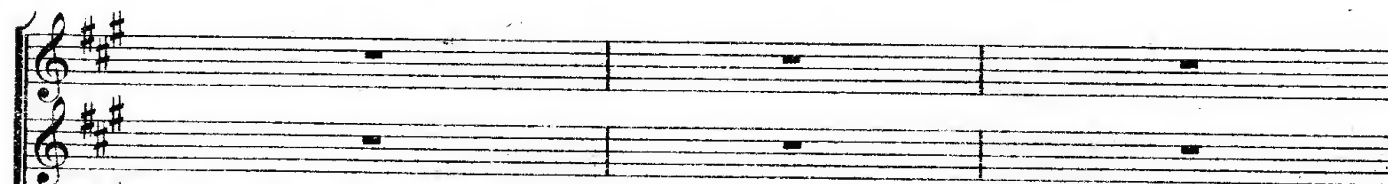
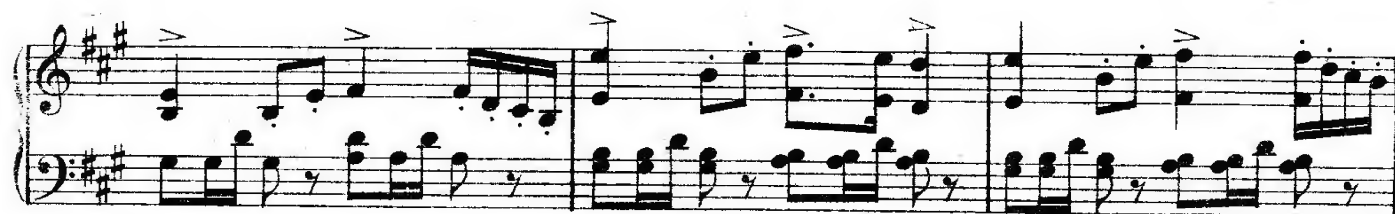
Sli - ded The Gleam.

Sli - ded The Gleam.

cresc. *f*

dim. *p*

Allegro moderato.(alla marcia.)



cresc.
 Strong - er and state - li - er Led me at length To the
cresc.
 Strong - er and state - li - er Led me at length To the
mf cresc.
 Led me at length To the
mf cresc.
 Led me at length To the
cresc.
 ci - ty and pa - lace Of Ar - thur the king;
f
 ci - ty and pa - lace Of Ar - thur the king;
f
 ci - ty and pa - lace Of Ar - thur the king;
f
 ci - ty and pa - lace Of Ar - thur the king;
f

Touch'd at the gold - en Cross of the church-es, Flash'd on the Tour - na-ment,
Flash'd on the Tour - na-ment,

Flick-er'd and bick-er'd From
Flick-er'd and bick-er'd From
f Flash'd on the Tour - na-ment, *f* Flick-er'd and bick-er'd From
Flash'd on the Tour - na-ment, Flick-er'd and bick-er'd From

hel - met to hel - met, Flicker'd and bicker'd From hel - met to hel - met,
hel - met to hel - met, Flicker'd and bicker'd From hel - met to hel - met,
hel - met to hel - met, Flicker'd and bicker'd From hel - met to hel - met,
hel - met to hel - met, Flicker'd and bicker'd From hel - met to hel - met,

From hel - met to hel - met, And last

From hel - met to hel - met, And last

From hel - met to hel - met, And last

From hel - met to hel - met, And last

on the fore - head Of Ar - thur the blame - less

on the fore - head Of Ar - thur the blame - less

on the fore - head Of Ar - thur the blame - less

on the fore - head Of Ar - thur the blame - less

Rest - ed The Gleam, Rest - ed The Gleam, -

Rest - ed The Gleam, Rest - ed The Gleam, -

Rest - ed The Gleam, Rest - ed The Gleam, -

Rest - ed The Gleam, Rest - ed The Gleam, -

ff Rest - ed The Gleam. —

ff Rest - ed The Gleam. —

ff Rest - ed The Gleam. —

ff Rest - ed The Gleam. —

Più lento.

p

pp

Clouds and dark-ness Closed up-on Cam-e-lot; Ar - thur had

pp

Clouds and dark-ness Closed up-on Cam-e-lot; Ar thur had

pp

Clouds and dark-ness Closed up-on Cam-e-lot; Ar - thur had

pp

Clouds and dark-ness Closed up-on Cam-e-lot; Ar - thur had

mf

The king who loved me,
 van-ish'd I knew not whither,
 The king who
 van-ish'd I knew not whither,
 The king who
 van-ish'd I knew not whither,
 The king who
 van-ish'd I knew not whither,
 The king who

8-----

The king who loved me,
 And can-not die;
 loved me,
 And can-not die;
 loved me,
 And can-not die;
 loved me,
 And can-not die;
 loved me,
 And can-not die;

8-----

For out of the dark-ness Si - lent and slow - ly The Gleam, —

that had waned to a win-try glim-mer On i - cy fal - low And fa-ded

for-est, Drew to the

On i - cy fal - low and fa-ded for-est,

On i - cy fal - low and fa-ded for-est,

pp

val - ley Named of the sha - dow,

Named of the sha - dow,

Named of the sha - dow,

And slow - ly bright-en-ing Out of the glim-mer, And

slow - ly mov-ing a-gain to a mel - o - dy Yearn - ing-ly

ten - der, Fell on the sha - dow,

Fell on the sha-dow, No long-er a sha-dow, *cresc.*

No long-er a sha-dow, But clothed — with The *cresc.*

Gleam.

Più animato.

And broad - er and bright - er, The Gleam fly - ing

on - ward, Wed to the mel - o - dy, Sang thro' the

world, Wed to the mel - o - dy, Sang thro' the

world; And slow - er and faint - er,

Old and wea - ry, But ea - ger to fol - low,

I saw, ——— when - ev - er In pass - ing it glanced up - on

Ham - let or ci - ty, That un - der the Cross -

cresc.

- - - es The dead-man's gar - den, The mor - tal hil-lock, Would

break - in - to blos - - - sem; And so to the

rall. *p a tempo*

rall. *pp a tempo*

land's Last lim - it I came.

8-----

And can no

p *pp*

long - er, But die re - joic - ing, For thro' the Ma - gic Of Him the

p

Migh - ty, Who taught me in child - hood,

There on the bor - der Of bound - less O - cean, And

all but in Heav - en Hov - er'd The Gleam. —

Lento maestoso. (♩. quasi = ♩)

Not of the sun - light, Not of the moon - light,

Not of the sun - light, Not of the moon - light,

Not of the sun - light, Not of the moon - light,

Not of the sun - light, Not of the moon - light,

Nor of the star - - light,

Nor of the star - - light,

Nor of the star - - light,

Nor of the star - - light,

Allegro moderato.

f Solo.

O young Mar-i-ner, Down to the ha-ven,

Call your com - pa - - - - nions, Launch your

ves - sel, Launch your ves - sel, And crowd your can - vas,

cresc.

And, ere — it va-nish-es Ov - er the mar - gin,

Af - ter it, fol-low it, Fol - low The Glean.

mf
Call your com-pa-nions,
mf
Launch your ves-sel,
mf
Call your com - pa - - - nions,
mf
Launch your vessel,

cresc.
Launch your ves - sel,
cresc.
Crowd your can - vas, Launch your ves - sel,
cresc.
Crowd your can - vas, Crowd your can - vas,
cresc.
Crowd your can - vas, Crowd your can - vas,
cresc.
sempre cresc.

Crowd your can - vas, And ere it van - ish - es ov - er the
Crowd your can - vas, And ere it van - ish - es ov - er the
Crowd your can - vas,
Crowd your can - vas,

mar - - - - - gin,

mar - - - - - gin, *f* Launch your

And ere it va-nish-es Ov - er the mar - gin,

And ere it va-nish-es Ov - er the mar - gin,

f And crowd your can - vas.

ves - - - - - sel, And crowd your can - vas,

Launch your ves - sel, And crowd your can - vas,

Launch your ves - sel, And crowd your can - vas,

cresc. Af - ter it, Af - ter it, *cresc.*

Af - ter it, fol - low it, Af - ter it, Af - ter it,

cresc.

cresc.
Af-ter it, Af-ter it, Af-ter it,
cresc.
Af-ter it, Af-ter it, Af-ter it,
cresc.
fol-low it, fol-low it, fol-low it, fol-low it,
cresc.
fol-low it, fol-low it, fol-low it, fol-low it,

Fol-low The Gleam,
Fol-low The Gleam,
Fol-low The Gleam,
Fol-low The Gleam,
Fol-low The Gleam,

Fol-low The Gleam, Fol-low The Gleam,
Fol-low The Gleam, Fol-low The Gleam,
Fol-low The Gleam, Fol-low The Gleam,
Fol-low The Gleam, Fol-low The Gleam,
Fol-low The Gleam, Fol-low The Gleam,

Four vocal staves (Soprano, Alto, Tenor, Bass) with the lyrics "Follow The Gleam," written below each staff. The music is in G major, 2/4 time, and features a forte (*ff*) dynamic. Each staff begins with a treble clef and a key signature of one sharp (F#). The first staff has a soprano clef, the second an alto clef, the third a tenor clef, and the fourth a bass clef. The lyrics are written in a simple, sans-serif font.

Piano accompaniment for the first system, featuring a right-hand melody and a left-hand bass line. The right hand starts with a forte (*ff*) dynamic and includes a triplet of eighth notes. The left hand features a steady eighth-note bass line. The music is in G major, 2/4 time.

Piano accompaniment for the second system. The right hand continues the melody with triplet figures and a piano (*p*) dynamic marking. The left hand maintains the eighth-note bass line. The music is in G major, 2/4 time.

Piano accompaniment for the third system. The right hand features a triplet of eighth notes and a dim. (diminuendo) dynamic marking. The left hand continues the eighth-note bass line. The music is in G major, 2/4 time.

mf 3
Fol-low The

3
Follow The Gleam.

p 3
Follow The Gleam.

p 3
Follow The Gleam.

pp 8

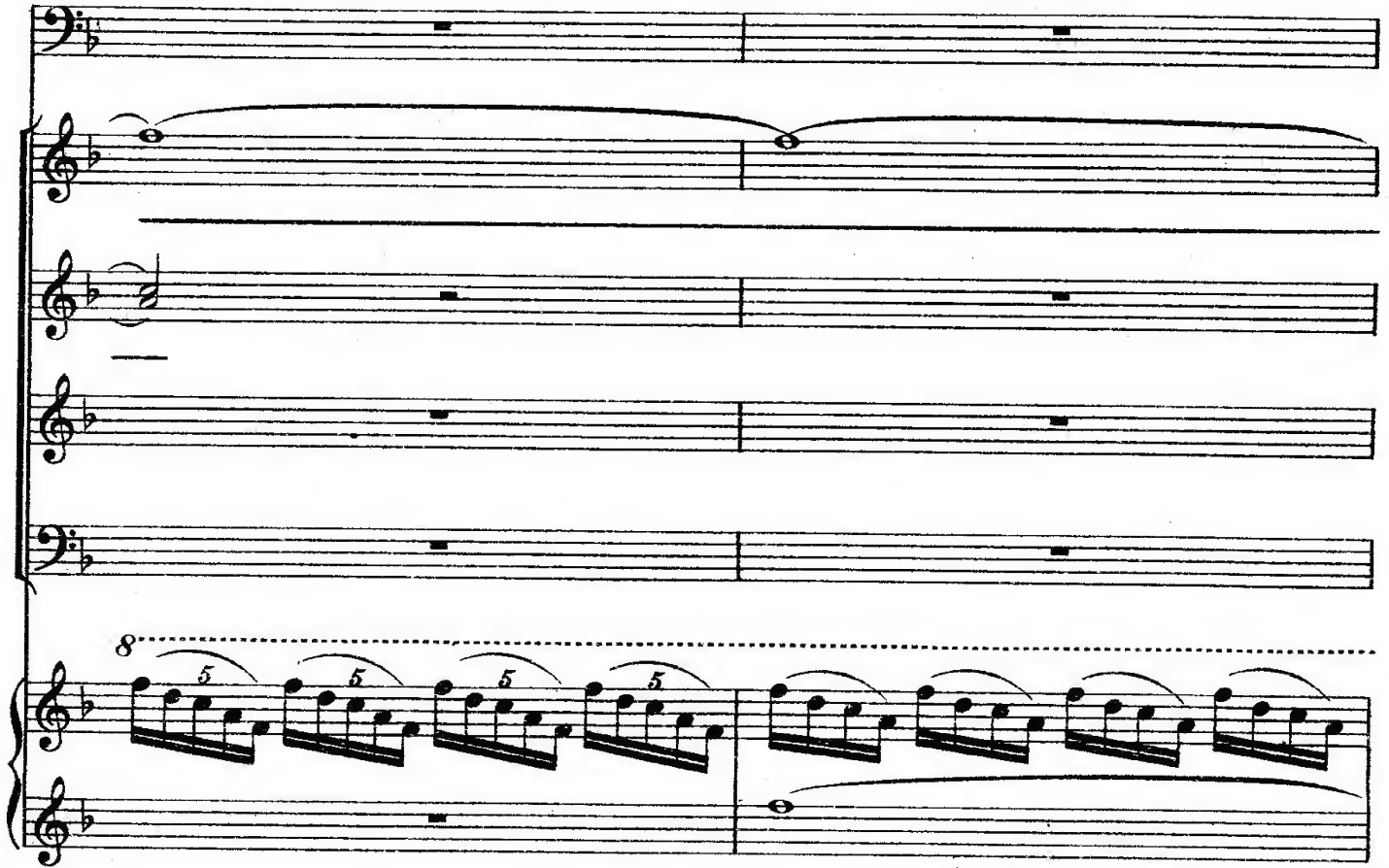
Gleam.

p
Fol - - - low The Gleam.

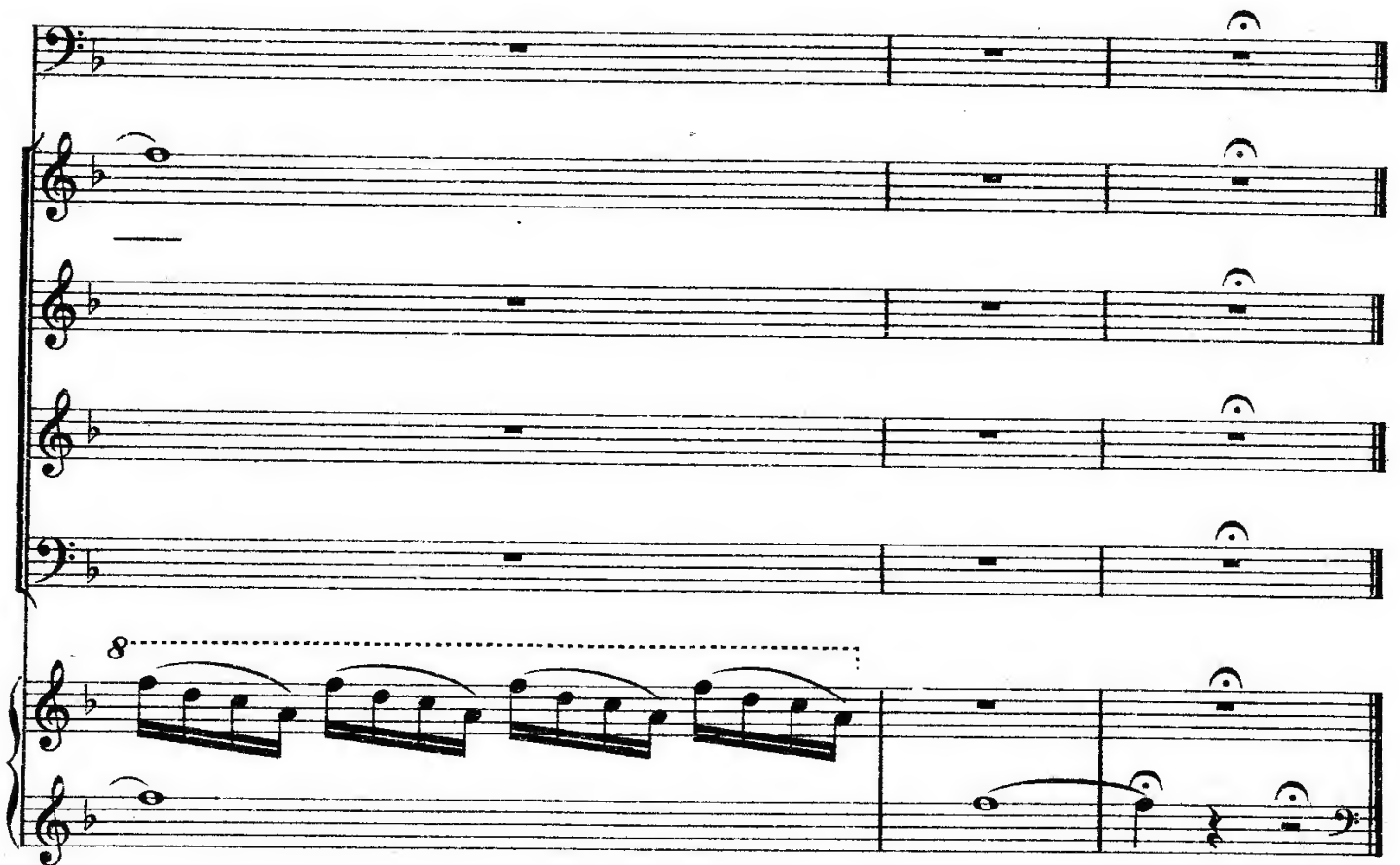
p
Fol - - - low The Gleam.

6 6 6 6

This musical score is for a piece titled "Follow The Gleam." It is arranged for voice and piano. The score is divided into two systems. The first system consists of five staves: four vocal staves (bass, tenor, alto, and soprano) and one piano accompaniment staff. The vocal parts enter with a triplet of eighth notes, marked *mf*. The piano accompaniment features a triplet of eighth notes in the right hand and a continuous eighth-note pattern in the left hand, marked *pp*. The second system also consists of five staves. The vocal parts continue with the lyrics "Fol - - - low The Gleam." and "Fol - - - low The Gleam." The piano accompaniment continues with the eighth-note pattern in the left hand and a triplet of eighth notes in the right hand, marked *p*. The score concludes with a final piano accompaniment staff featuring a triplet of eighth notes in the right hand and a continuous eighth-note pattern in the left hand, marked *pp*.



First system of musical notation. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) in a four-part setting, each with a whole note. The bottom staff is a piano accompaniment, featuring a complex eighth-note pattern in the right hand and a whole note in the left hand. The key signature has one flat (B-flat).



Second system of musical notation. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) in a four-part setting, each with a whole note. The bottom staff is a piano accompaniment, featuring a complex eighth-note pattern in the right hand and a whole note in the left hand. The key signature has one flat (B-flat).

EPILOGUE.

Moderato maestoso.

f *cresc.*

Once a - gain thou flam-est heav'n - ward,

Once a - gain thou flam-est heav'n - ward,

Once a - gain thou flam-est heav'n - ward,

Once a - gain thou flam-est heav'n - ward,

ff *sf*

once a - gain we see thee rise, Ev - ery

once a - gain we see thee rise, Ev - ery

once a - gain we see thee rise, Ev - ery

once a - gain we see thee rise, Ev - ery

8

morn - ing is thy birth-day, glad - d'ning hu - man hearts and eyes.

morn - ing is thy birth-day, glad - d'ning hu - man hearts and eyes.

morn - ing is thy birth-day, glad - d'ning hu - man hearts and eyes.

morn - ing is thy birth-day, glad - d'ning hu - man hearts and eyes.

Ev - ery morn-ing here we greet it, bow - ing low - ly down be -

Ev - ery morn-ing here we greet it, bow - ing low - ly down be -

Ev - ery morn-ing here we greet it, bow - ing low - ly down be -

Ev - ery morn-ing here we greet it, bow - ing low - ly down be -

-fore thee, Thee the God - like, Thee the change - less

-fore thee, Thee the God - like, Thee the change - less

-fore thee, Thee the God - like, Thee the change - less

-fore thee, Thee the God - like, Thee the change - less

in thine ev - er - chang - ing skies. _____

in thine ev - er - chang - ing skies. _____

in thine ev - er - chang - ing skies. _____

in thine ev - er - chang - ing skies. _____

Sha - dow - mak - er, sha - dow - slay - er, ar - row - ing

Sha - dow - mak - er, sha - dow - slay - er, ar - row - ing

Sha - dow - mak - er, sha - dow - slay - er, ar - row - ing

Sha - dow - mak - er, sha - dow - slay - er, ar - row - ing

light from clime to clime, *f* Hear thy my - riad lau - reates

light from clime to clime, _____

light from clime to clime, _____

light from clime to clime, _____

sfp

hail thee mon - arch, mon - arch in their wood - land

Hear thy my - riad lau - reates hail thee mon - arch in their wood - land

Hear thy my - riad lau - reates hail thee mon - arch in their wood - land

Hear thy my - riad lau - reates hail thee mon - arch in their wood - land

cresc.

rhyme. and o - pen

rhyme. War - ble bird, and o - pen

rhyme. and o - pen

rhyme. and o - pen

p

flow - er, war - ble bird, and, men,

and o - pen flow'r, and, men,

flow'r, and o - pen flow'r, and, men,

flow'r, and o - pen flow'r, and, men,

p

be-fore the dome of a-zure

be-fore the dome of a-zure

be-fore the dome of a-zure

be-fore the dome of a-zure

Kneel a-dor-ing Him, Kneel a-dor-ing Him, *cresc.*

Kneel a-dor-ing Him, Kneel a-dor-ing Him, *cresc.*

Kneel a-dor-ing Him, Kneel a-dor-ing Him, *cresc.*

Kneel a-dor-ing Him, Kneel a-dor-ing Him, *cresc.*

Him the Time-less *ff*

Him the Time-less *ff*

Him the Time-less *ff*

Him the Time-less *ff*

Him the Time-less

in the flame that mea - - sures Time. —

in the flame that mea - - sures Time. —

in the flame that mea - - sures Time. —

in the flame that mea - - sures Time. —

The piano accompaniment consists of two staves. The right hand features a series of chords, many of which are beamed together in groups of four, creating a rhythmic pattern. The left hand provides a harmonic foundation with chords and single notes.

The piano accompaniment continues with two staves. The right hand features a series of chords, many of which are beamed together in groups of four, creating a rhythmic pattern. The left hand provides a harmonic foundation with chords and single notes.

The bottom system features a more complex piano accompaniment. The right hand has a melodic line with sixteenth notes and slurs. The left hand has a bass line with triplets and slurs.